

The Gramophone Shop, Inc.

Record Supplement

for

August, 1945

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NEW YORK 17, N. Y.**

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Shop Record Supplement

AS	L'Anthologie Sonore	GT	Gamut
B	Brunswick	K	Keynote
BA	Bost	M	Musicraft
C	Columbia	MS	Sonora
CM	Columbia Masterworks Set	MW	Hargail Recorder
CON	Continental	NMR	New Music Recordings
CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
G	Gramophone (HMV)	V	Victor
		VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

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THE GRAMOPHONE SHOP, Inc.

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The Gramophone Shop, Inc.

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Vol. VIII

Record Supplement for August, 1945

No. 8

ADAM (ADOLPHE)

ADAM: *Der Postillion von Lonjumeau-Freunde, vernehmet die Geschichte* & AUBER: *Fra Diavolo-Ewig will ich dir Gehören. Helge Roswaenge* (tenor in German) & Orchestra conducted by Bruno Seidler-Winkler. 10" imported record (2 sides), No. G-DA4414; price \$2.10.

Among the lighter works unjustly neglected in this country is Adolphe Adam's *Le Postillon de Longjumeau* which was first produced in 1836. Still popular in Europe after more than a hundred years, this opera contains many charming melodies which still retain their freshness despite their age. Among these melodies is the Rondo of the Postilion, *Mes amis, écoutez l'histoire*. In this recording, sung in German, the brief choral sections are included. It is interesting to note that some years ago there was a German film version of this opera, which had among its cast the great tenor of the early days of the Metropolitan, Leo Slezak.

Like his teacher Cherubini, Daniel Francois Auber (1782-1871) saw many musical fashions flourish and die. Scribe, that tireless manufacturer of opera plots is responsible for the libretto of his opera *Fra Diavolo*, which is based on the story of Jean François Lesueur's earlier opera *La Caverne*. After the first production at the Opéra Comique in Paris on January 28, 1830, it was presented throughout Europe in the next few years and was first performed in New York in English in 1833.

Serving as a vehicle for such artists as Clara Louise Kellogg, Charles Santley and Geraldine Farrar, among others, the opera has seldom failed to charm listeners. Dennis King appeared in a film version some years ago which employed sections of the music. The aria *Pour toujours disait-elle je suis à toi*, sung in this performance in German, is the Romance of Lorenzo, commander of the Roman Dragoons. It is a beautiful aria, magnificently sung by the Danish tenor Helge Roswaenge.

The recording is excellent as is the orchestral accompaniments which are directed by Bruno Seidler-Winkler.

Quantities of this outstanding imported record are extremely limited at the present time.

AUBER (DANIEL FRANCOIS)

AUBER: *Fra Diavolo-Ewig will ich dir Gehören. See ADAM: Der Postillion von Lonjumeau - Freunde, vernehmet die Geschichte.*

BIZET (GEORGES)

BIZET: *Carmen-Orchestral selections. New York City Symphony conducted by Leopold Stokowski. Four 12" records (8 sides) in Set VM-1002†; price complete with album \$4.72.*

Not received by our press deadline. To be reviewed in a forthcoming issue.

BRAHMS (JOHANNES)

BRAHMS: Cradle Song & REGER: The Virgin's Slumber Song. Blanche Thebom (mezzo-soprano in English) & Victor String Orchestra conducted by Macklin Marrow. 10" record (2 sides), No. V-10-1173; price 79c.

This record, which marks the recording debut of the mezzo-soprano Blanche Thebom, who was such a sensational discovery at the Metropolitan Opera House last season, has not been received as we go to press. To be reviewed in a forthcoming issue.

DEBUSSY (CLAUDE)

DEBUSSY: Nocturnes-Nuages & Fêtes only. Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records (4 sides) in Set CX-247†; price complete with album \$2.63.

These two Nocturnes are the first and second of a series of three composed between 1897 and 1899. They were performed for the first time at a Lamoureux concert in Paris on December 6, 1900. The third of the set, *Strènes*, is written for orchestra and women's voices without words.

Debussy is said to have made the rather cryptic comment upon these pieces at the time of their first performance (though the published score bears no explanatory note): "The title *Nocturne* is to be understood in a wider sense than that usually given to it, and should be regarded as conveying a decorative meaning. The form of the Nocturne has not entered into consideration, and the term should be viewed as signifying all that is associated with diversified impressions and special lights."

In *Nuages* (*Clouds*), Debussy thought, he says, of "the unchanging aspect of the sky, with the slow and melancholy passage of the clouds dissolving in a gray vagueness tinged with white."

In *Fêtes* (*Festivals*), he imagined "the relentless dancing rhythms of the atmosphere, interspersed with abrupt scintillations. There is also an incidental procession—a wholly imaginary pageant passing through and blended with the ardent revelry; but the background of uninterrupted festival persists: luminous dust participating in the universal rhythm."

Ormandy has succeeded in conveying the kaleidoscopic character of these varicolored pieces. Many conductors convey the color but not the accents and vice versa. The Philadelphia Orchestra plays with its accustomed tonal brilliance and percision, and the recording is up to the standard set by the recent Columbia releases.

This is the only performance now available of the first two *Nocturnes* not included with *Sirènes* which is in the excellent Stokowski performance in Set VM-630; and also in the oldish Inghelbrecht version in CM-344†.

DONIZETTI (GAETANO)

DONIZETTI: L'Elisir d'Amore—Una furtiva lagrima. See: MOZART: Don Giovanni—No. 22, Il mio tesoro.

FRANCK (CESAR)

FRANCK: Prelude, Chorale and Fugue. Artur Schnabel (piano). Two 12" records (4 sides) in Set VM-1004†; price complete with album \$2.62.

Not received by our press deadline. To be reviewed in a forthcoming issue.

MOZART (WOLFGANG AMADEUS)

MOZART: Don Giovanni—No. 11, Dalla sua pace & No. 22, Il mio tesoro. Webster Booth (tenor in English) & Liverpool Philharmonic Orchestra conducted by Malcolm Sargent. 12" imported record (2 sides), No. G-C3372; price \$2.10.

For those who prefer their opera in English, there are, alas, too few translations to satisfy the musically discriminating. Exceptions to this, however, are Edward Dent's versions of these two arias. Webster Booth's excellent diction admirably conveys the heroic irresolution of these two difficult solos of Don Ottavio.

The recording, made in a large auditorium, is on a par with the recent English vocal performances, and the accompaniments, played by the Liverpool Philharmonic Orchestra are rather slow paced, although beautifully recorded.

Quantities are extremely limited at the present time.

MOZART: Don Giovanni—No. 22, Il mio tesoro & DONIZETTI: L'Elisir d'Amore—Una furtiva lagrime. John McCormack (tenor in Italian) & Orchestra. 12" imported record (2 sides), No. G-DB324; price \$2.62.

We have received a few copies of one of the greatest vocal performances of all time, the John McCormack recording of Mozart's *Il mio tesoro* from *Don Giovanni*, coupled with an equally magnificent rendition of *Una furtiva lagrime* from Donizetti's *L'Elisir d'Amore*.

Recorded in 1910 at the peak of his vocal powers, this aria displays McCormack's phenomenal vocal skill, his sense of style, his fastidious phrasing and his superb handling of the long vocal line which can so cruelly reveal the amateur and the untrained singer.

REGER (MAX)

REGER: The Virgin's Slumber Song. See BRAHMS: Cradle Song.

RODGERS (RICHARD)

RODGERS: Carousel — Selections. Thomas L. Thomas (baritone), Nan Merriman (mezzo-soprano) Al Goodman and his Orchestra with chorus. Two 10" records (4 sides), Nos. V-10-1174/5; price 79c each.

Victor's Red Seal recordings from the musical show *Carousel* serve to introduce Nan Merriman to record collectors. Her lovely mezzo-soprano voice, however, is a little out of place in these selections, which are not particularly suited to her style. Those who have heard her broadcasts with Toscanini and the NBC Symphony will be disappointed in this debut.

The selections on these records are: *June is Bustin' Out All Over* & *If I Loved You* (on V-10-1174) and *What's the Use of Wond'rin'* & *You'll Never Walk Alone* (on V-10-1175).

The recording is good, as is Mr. Thomas' voice, but the arrangements are a bit over-elaborate for the style of the music.

SAINT-SAENS (CAMILLE)

SAINT SAENS: Concerto No. 4 in C minor, Op. 44, for piano and orchestra. Robert Casadesus (piano) & Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Three 12" records (6 sides) in Set CM-566†; price complete with album \$3.68.

Saint-Saens composed this, the fourth of his series of five piano concertos, in 1875. He was the interpreter of the solo part of the work when it was first produced on October 31, 1875 at a concert of the Colonne orchestra in the Chatelet in Paris. The concerto was on that occasion performed from manuscript and the publication of the work did not take place until two years later. Dedicated to Anton Door, a teacher of piano in the Vienna Conservatory, the concerto was a great success and has remained in the active repertory of many pianists.

The majority of Saint-Saens' concertos are constructed according to designs which depart radically from the traditional form. The concerto begins with a section, the material of which is given important development in a later portion of the work. As in the *Symphony No. 3* and the *'Cello Concerto No. 2*, the semicyclical form is employed to excellent advantage, giving the work a compact unity, further emphasized by the fact that the concerto, though nominally divided into two parts, is to be played as a single movement, without interruption (according to Alfred Cortot, who has in his possession, the original manuscript).

The work is scored for flutes, oboes, clarinets, horns and trumpets in pairs, three trombones, kettledrums and the usual strings.

Robert Casadesus plays the difficult solo part with great skill and dexterity, and the orchestra sounds well under the direction of Artur Rodzinski. The recording is excellent throughout.

STRAUSS (RICHARD)

STRAUSS: Der Rosenkavalier—Suite. Cincinnati Symphony Orchestra conducted by Eugene Goossens. Three 12" records (6 sides) in Set VM-997†; price complete with album \$3.67.

Not received by our press deadline. To be reviewed in a forthcoming issue.

STRAUSS: Tod und Verklärung, Op. 24. New York City Symphony Orchestra conducted by Leopold Stokowski. Three 12" records (6 sides) in Set VM-1006†; price complete with album \$3.67.

Tod und Verklärung (Death and Transfiguration) was the third of a series of tone poems by Strauss. Begun in 1888 in Munich and finished a year later, the work was played for the first time at a concert in Eisenach on June 21, 1890.

At the first concert the program book contained a short poem descriptive of the "program" of Strauss' work. No name was attached, but it was acknowledged as the work of his friend and mentor, Alexander Ritter. But Strauss did not compose the tone poem as an illustration of Ritter's verses, for the latter came into existence after the music was completed. When the score was published in April, 1891, a considerably longer version of Ritter's poem was printed on a flyleaf, so it may be considered as an authentic interpretation of the music. The poem is given in an English prose translation on the inside cover of the present recording.

This is the third version of the tone poem which Leopold Stokowski has given us, and it is one of the scores which he does to perfection. However, there will be those who will prefer the earlier recording by the Philadelphia Orchestra (in VM-217†) with the superior orchestra and acoustics. The present set was evidently made in the City Center Auditorium on Fifty-fifth Street in New York City, because the recording has all

the faults of the sound of the orchestra when it plays in the hall. There is a lack of balance between the various choirs of the orchestra, as well as a disturbing resonance. In the quieter passages, the orchestra sounds extremely well, playing with great skill and beautiful tone. However, in the louder passages, there is a blurred quality which is undoubtedly due to the hall used for the recording. The interpretation, on the other hand, is one of Stokowski's best. There is some exaggeration, but it is inherent in the music.

The New York City Symphony Orchestra is a fine organization which should be a welcome addition to the recording orchestras of this country. We hope that the next recordings will find the faults mentioned above remedied.

TCHAIKOVSKY (PETER ILYCH)

TCHAIKOVSKY: Mozartiana (Suite No. 4 in G major, Op. 61). Philharmonic Orchestra of New York conducted by Artur Rodzinski. Two 12" records (4 sides) in Set CX-248†; price complete with album \$2.63.

One of the major delights of last season's repertory of the Ballet Russes de Monte Carlo was George Balanchine's *Mozartiana*, a ballet set to the music of Tchaikovsky's *Suite No. 4 in G major, Op. 61*, which the composer also called *Mozartiana*. In this performance of the suite, Rodzinski has recorded one of the all too seldom heard pieces of music by the great Russian master.

Completed in August, 1887 in the town of Aachen, *Mozartiana* was first performed at a concert by the Russian Musical Society in Moscow on November of the same year. Tchaikovsky, making his Moscow debut as conductor, directed the program. The *Suite* met with great success and when the concert was repeated the next day, the third movement had to be played twice.

On the published score, Tchaikovsky wrote: "For some incomprehensible reason, several excellent compositions by Mozart are little known, not only to the general public but to many musicians. The arranger of this Suite, which is entitled *Mozartiana*, hoped to give a fresh impulse to the playing of these little masterpieces. Though simple in form, they are full of incomparable beauties."

The first movement is a short *Gigue in D minor*, K. 574, originally for piano. This work was composed by Mozart in Berlin in 1789 under the influence, Albert thinks, of the impressions received from Bach's music at Leipzig. The treatment is freely fugal and the feeling of the short piece is not unlike that of the Minuet of the *G minor Symphony*, K. 550. The convention of turning the theme upside down at the beginning of the second part is retained as an extra inducement to a display of cleverness, which, as usual in Mozart, results in pure music of the most natural beauty.

The second movement, an equally brief *Minuet in D major*, K. 355, has a curious almost spectral quality which carries across very well in the orchestration by Tchaikovsky.

In the third section, marked *Pregiera (Prayer)*, Tchaikovsky orchestrated Franz Liszt's piano transcription of Mozart's motet for four voices, strings and orchestra, *Ave Verum Corpus*, K. 618, to which Liszt gave the rather fancy title *A la Chapelle Sistine*. The orchestration is most tasteful. (This section was one of the most successful in the ballet version.)

The last movement, a *Theme and Variations*, is based on Mozart's *Variations on "Les hommes pieusement pour Catons nous tiennent"* in *G major*, K. 455 from Gluck's opera *La Rencontre Imprévue*, or in its German version, *Unser dummer Pöbel meint* from *Die Pilger von Mekka*. These variations are climaxed by a long and difficult violin solo played by the orchestra's concertmaster John Corigliano. Unfortunately Variations 6, 7 and 8 are omitted and Nos. 9 and 10 are badly cut.

Artur Rodzinski and the Philharmonic Symphony Orchestra gave a sympathetic reading of the charming suite, and the recording is notable for its clarity and brilliance.

The *Minuet* and *Gigue* may be had in their original form as played by Robert Casadesu in CM-490†, as the last side of the set containing Mozart's *Concerto No. 27 in B flat major*, K. 595. The *Ave Verum Corpus* is available on the last side of the Fauré *Requiem* as sung by Les Disciples de Massenet with the Montreal Festival Orchestra conducted by Wilfred Pelletier (in VM-844†). Unfortunately there is no available version of the *Variations on a Theme of Gluck*.

VILLA-LOBOS (HECTOR)

VILLA-LOBOS: Seréstas (Brazilian Serenades).
Jennie Tourel (mezzo-soprano in Portuguese) & Orchestra conducted by the composer. Two 12" records (4 sides) in Set CX-249; price complete with album \$2.63.

Columbia has made an original contribution to the literature of recordings in combining the artistry of French born Jennie Tourel with the talents of South America's most outstanding composer, Hector Villa-Lobos.

In both Town Hall recitals and Metropolitan Opera appearances, the gifted mezzo-soprano has been enthusiastically acclaimed. Noted for her ability to sing at least six languages, Miss Tourel possesses a voice at once flexible, of remarkable range and a musicianship all too rare in these days of radio singers. Her command of Portuguese, a difficult language for foreigners to sing, was so marked that her favorable reception in Rio de Janeiro was instantaneous.

These *Seréstas* (Brazilian Serenades) were written in 1925/26 during Villa-Lobos' eight year sojourn in the French capital. Distinctly Brazilian in spirit, they contain infectious South American rhythms, based, no doubt, on the composer's wide knowledge of native folk music, tempered somewhat by French impressionism.

The original set of *Seréstas* contained twelve songs, but the composer added two more in 1943. Of the original twelve, five are recorded here, their titles being: No. 5—*Modinha* (Love Song), No. 6—*Na paz do outono* (In the Peace of Autumn), No. 8—*Canção do carreiro* (Song of the Ox Cart Driver), No. 9—*Abril* (April), No. 10—*Desejo* (Desire). Of these, Nos. 5 and 9 are recorded for the first time. Elsie Houston once recorded Nos. 6 and 10 for French HMV many years ago, but this record has been out of print for many years. She also recorded No. 8 in the Festival of Brazilian Music album (VM-773†).

On the last half of the last side, Miss Tourel sings *Sino de Aldeia* (The Village Bell), the sixth and last of a set of *Miniaturas* composed in Brazil in 1916/17.

The recording was made during Villa-Lobos' recent visit to this country under the supervision of the composer, who also acted as conductor. The recorded quality is generally good, although the orchestra sounds harsh in some of the louder passages.

Texts of the original Portuguese as well as translations accompany each set.

YOUMANS (VINCENT)

YOUMANS: You and the Night and the Music (from "Revenge with Music") & Time on My Hands, You in My Arms. Nan Merriman (mezzo-soprano) & Victor Orchestra conducted by H. Leo-

pold Spitalny. 12" record (2 sides), No. V-11-8813; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

COLLECTIONS

PSALMS WE SING. B.B.C. Singers, introduced by Dr. J. W. Welch and conducted by Leslie Woodgate. Two 10" imported records (available separately) (each 2 sides), Nos. G-B9300 & G-G9303; price each \$1.57, or \$314 the pair.

Companion records to the choral selections listed in last month's SUPPLEMENT, these two imported records were originally reviewed in the January 1944 SUPPLEMENT. We have received a limited supply of these outstanding items which contain the following:

G-B9300: Psalm XIX (The heavens declare the Glory of God) (as set by Hopkins and Sir Walford Davies)

Psalm XC (Lord, thou has been our refuge) (as set by Hopkins)

G-B9303: Psalm LI (Have mercy on me O God) (as set by Turle)

Psalm LXXXIV (O how aimiable are Thy Dwellings) (as set by Parratt)

Psalm LXVII (God be merciful unto us) (as set by S. Wesley)

POPULAR RECORDS

MUSICAL SHOWS AND FILMS

"CAROUSEL"

June is Bustin' Out All Over & This was a Real Nice Clambake. Hildegard & Guy Lombardo and his Royal Canadians with the Song Spinners. D-23428; 79c.

June is Bustin' Out All Over & (Clarínade). Benny Goodman and his Orchestra. C-36823; 53c.

If I Loved You & What's the Use of Wond'rin'. Leo Reisman and his Orchestra. D-18693; 52c.

"ANCHORS AWEIGH"

The Charm of You & I Fall in Love Too Easily. Frank Sinatra & Orchestra directed by Axel Stordahl. C-36830; 53c.

"THE HARVEY GIRLS"

On the Atchison, Topeka & Santa Fé & In the Valley. Tommy Dorsey and his Orchestra. V-20-1682; 52c.

"RHAPSODY IN BLUE"

The Man I Love & Fascinating Rhythm. Hazel Scott (piano & vocal) & Orchestra directed by Camarata. D-23429; 79c.

MISCELLANEOUS

Bedford Drive & Tabu. Artie Shaw and his Orchestra. V-20-1696; 52c.

Fifteen Years & No, Baby, Nobody But You. Erskine Hawkins and his Orchestra. V-20-1685; 52c.

Gotto Be This or That & Good Good Good. Swing and Sway with Sammy Kaye. V-20-1684; 52c.

José Gonzalez & Please No Squeeza da Banana. Tony Pastor and his Orchestra. V-20-1693; 52c.

I Want a Little Doggie & How Long Has This Been Going On. Lena Horne & Phil Moore Four. V-45-0001; price 79c.

It's Only a Paper Moon & Cry You Out of My Heart. Ella Fitzgerald & Delta Rhythm Boys with Orchestra. D-23425; 79c.

No More Toujours l'Amour & A Story of Two Cigarettes. Vaughn Monroe and his Orchestra. V-20-1687; 52c.

Riff Staccato & Everything But You. Duke Ellington and his Famous Orchestra. V-20-1697; 52c.

POPULAR ALBUMS

STRICTLY G. I. Soldier Songs and Parodies by Sgt. Hy Zaret. Army Special Service Personnel. Four 10" records (8 sides) in Set ASCH-A455; price complete with album \$4.72.

The titles of the songs in this collection are: *Gee But it's Great to be in the Army*, *The Army Taught Me How*, *Laundry*, *Who Needs a Mood for Love*, *Rotation*, *Chicken Blues*, *KPs are Scrubbin' Away*, *Ain't Misbehavin'*, *Hinky Dinky Parlay Voo*, *The Man on the Flying Trapeze*, *Rack Up Another Beer*, *Boys*, *On the Road to Tokyo*, *It's a Helluva "Glory Road" for the Infantry*, *Saga of the Sad Sack*, *Counting the Days*, *V Plus One*.

A booklet enclosed with each set gives the texts of each song as well as a list of the personnel on the records.

SONGS OF LOVE. Frank Connors (tenor) & Orchestra. Four 10" records (8 sides) in Set MS-472; price complete with album \$2.62.

This album contains the following selections: *Oh Promise Me*, *I Love You Truly*, *Love's Old Sweet Song*, *A Little Love, a Little Kiss*, *At Dawning*, *Silver Threads Among the Gold*, *Love, Here is My Heart*, *When I Grow Too Old to Dream*.

WALTZES BY JOHANN STRAUSS. Bob Stanley and his Orchestra. Four 10" records (8 sides) in Set MS-461; price complete with album \$2.62.

Contained in this album are the following waltzes: *Blue Danube Waltz*, *Voices of Spring*, *You and You*, *Wine, Women and Song*, *Emperor Waltz*, *Southern Roses*, *Tales from the Vienna Woods*, *Thousand and One Nights*.

HAWAIIAN MELODIES. Lani McIntyre and his Aloha Islanders. Four 10" records (8 sides) in Set MS-471; price complete with album \$2.62.

This album of popular Hawaiian music contains the following selections: *Moonlight in Hawaii*, *Wailana*, *Hilo March*, *Dreams of Old Hawaii*, *Kilima Waltz*, *Mai Poina Oe la'u*, *Paradise Isle*, *Hawaiian Sunset*.

BALLAD OF FRANKLIN D. Dramatization featuring Tom Glazer (vocal & guitar) with cast including Harriet Priestly, Paul Conrad, Shepherd Menken. Directed by Milton Robertson. Two 10" records (4 sides) in Set ASCH-A200; price complete with album \$2.62.

On Sunday, April 15, 1945, three days after President Roosevelt's death, this *Ballad* was presented on the radio over Station WNEW. It had been specially commissioned for a commemorative program. Written by Milton Robertson and composed and sung by Tom Glazer, the *Ballad* was enthusiastically received. The recording, made shortly after the initial performance, is a fitting tribute to the memory of Mr. Roosevelt.

AGAIN IN STOCK

SPANISH MUSIC OF GRANADOS AND ALBENIZ. Andres Segovia (guitar). Three 12" records (6 sides) in Set D-A384; price complete with album \$3.67.

We have received some additional copies of Mr. Segovia's attractive selection of guitar music which he recorded for Decca. The set, originally reviewed in the February SUPPLEMENT, contains the following selections:

Albeniz: Granada (Serenata) (Suite Española No. 1)

Albeniz: Sevilla (Sevillanas) (Suite Española No. 3) (arr. Segovia)

Albeniz: Torre Bermeja (Serenata)

Granados: Danza Española No. 5 in E minor (Andaluza) (arr. Segovia)

Granados: Danza Española No. 10 in G major

Granados: Tonadilla (La Maja de Goya) (arr. Segovia)

SECOND REVIEWS

CHOPIN (FREDERIC)

CHOPIN: Six Favorite Waltzes. Robert Goldsand (piano). Three 10" records (6 sides) in Set D-A185; price complete with album \$2.89.

As a result of the film *A Song to Remember*, there has been a reawakening of interest in Chopin's music, so much so, that very few records are available at the present time. Among those that are is Robert Goldsand's performance of six of the Waltzes.

Included are: No. 1 in *E flat major*, Op. 18 ("*Grande valse brillante*"); No. 6 in *D flat major*, Op. 64, No. 1 ("*Minute*"); No. 7 in *C sharp minor*, Op. 64, No. 2; No. 9 in *A flat major*, Op. 69, No. 1 ("*L'Adieu*"); No. 11 in *G flat major*, Op. 70, No. 1; No. 14 in *E minor* (Posthumous).

Competently performed and recorded, this set will please those who do not want the complete *Waltzes* as recorded by Alexander Brailowsky in Sets VM-863/4. (These sets are out of stock at the present time). For a selection of the most popular *Waltzes*, we call our readers' attention to this set, which is again in stock in limited quantities.

DEBUSSY (CLAUDE)

DEBUSSY: Quartet in G minor, Op. 10. Budapest String Quartet. Four 12" records (8 sides) in Set CMM-467; price complete with album \$4.73.

Debussy, like Ravel, wrote only one string quartet, the medium of chamber music holding little attraction for him, since his imagination craved the richer sonorities of the orchestra. Nevertheless, he was successful in solving the problem which has challenged so many composers.

The *Quartet* was first performed for the first time by the Ysaye String Quartet (to whom it is dedicated) on December 29, 1893 at a concert of the Société Nationale in Paris.

For those who think of Debussy in terms of perfumed tonalities, it will come as somewhat of a shock to hear the hard, brilliant opening of the first opening of the first movement, music which he himself felt was in the tradition of the great Eighteenth Century classicists, Rameau and Couperin. It is in a style which is quite similar to the *Etudes*, a lean, classical style with clarity of outline. And yet, the composition is quite melodious, but again in an Eighteenth Century way, for it does not depend on color. Only in the slow movement is there a suggestion of the sensuousness so characteristic of the composer of the *Nocturnes* and the *Prélude à l'après d'un faune*.

The recording by the Budapest String Quartet is the only one available at the present time, and we have received limited quantities of the automatic coupling. Though there are deficiencies in the performance of this quartet, notably a too-sensuous tone, the recording is remarkable for its clarity and balance.

DEBUSSY: Fêtes Galantes, Series II, No. 1—Les Ingénues & No. 2—La Faune. Magdeleine Greslé (mezzo-soprano in French) & Janine Weill (piano). 10" record (2 sides), No. D-20227; price 50c.

We still have a few copies of this single record of two of the songs from the second set of *Fêtes Galantes* as sung by Magdeleine Greslé, the possessor of a lovely mezzo-soprano voice. Though there is competition with the superb Maggie Teyte versions of these songs in her *Debussy Song Recital* (VM-322, price complete with album \$6.03) there is still much to be said for this very inexpensive single record. The accompaniments are well played by Janine Weill, and the recording, several years old, is still adequate.

The supply of this discontinued record is limited.

LEHAR (FRANZ)

LEHAR: Das Land des Lächelns (The Land of Smiles)—Lass eine Frau niemals allein & Ich möchte einmal wieder die Heimat sehn. Vera Schwartz (soprano in German) & Orchestra. 10" record (2 sides), No. D-20392; price 50c.

These two songs from Franz Lehar's operetta *Das Land des Lächelns* are well sung in this performance by Vera Schwartz, a soprano who had a wide variety of styles. She was equally at home in Verdi, Mozart or lighter opera and has proved herself an ideal interpreter of Lehar.

This record is one of the few selections from this popular operetta still available. The supply of this discontinued record is limited.

LISZT (FRANZ)

LISZT: Etudes d'exécution transcendante—No. 5—Feux follets & No. 12—Chasse-neige. Sigfrid Grundeis (piano). 12" record (2 sides), No. D-25572; price 75c.

Although the recording is painfully weak, there are still a few things about this record to recommend it. It is the only recording still available of these two *Etudes* of Liszt, and the performance by Sigfrid Grundeis is more than adequate. The music itself is attractive and would be welcome in a more recent recording. A more recent version of the *Feux follets* by Anatole Kitain has been discontinued, so the present performance stands alone as the only one available. No other recording of the *Chasse-neige* has been traced.

MOZART (WOLFGANG AMADEUS)

MOZART: Il Seraglio—Overture. Symphony Orchestra conducted by Frieder Weissmann. 12" record (2 sides), No. D-25155; price 75c.

A limited supply of Dr. Weissmann's interpretation of the *Overture* to Mozart's all too seldom performed opera *Il Seraglio*, or *Die Entführung aus dem Serail*. The *Overture* is one of the most attractive and one of the most popular. This performance, by no means new, is lively and well played by an anonymous symphony orchestra. The recording is up to the European standards of the early 1930's.

SCHUBERT (FRANZ)

SCHUBERT: Quintet in C major, Op. 163. Budapest String Quartet with Benar Heifetz ('cello). Six 12" records (12 sides) in Set CM-497† price complete with album \$6.83.

One of Schubert's last great masterpieces in chamber music form is the *String Quintet*, Op. 163, composed some time in 1828, probably in the month of September. In this work, the composer followed the practice of Boccherini by adding a second 'cello with its greater variety of color and sonority, instead of the darker hued viola, which had become more or less conventional with Mozart.

The additional sonority is advantageously shown in the second theme of the first movement, when the two 'cello embark on a song of indescribable loveliness. There is a deeply felt, personal melancholy expressed in the slow movement. In contrast there is also a turbulent stormy passage quite unlike anything in chamber music. Many commentators have read autobiographical meanings into this movement.

The sections of the Quintet are: *Allegro ma non troppo*, *Adagio*, *Scherzo (Presto)* & *Trio (Andante sostenuto)*, *Allegretto*.

The work is seldom performed because of its great length and the necessity of the additional performer, who must be a musician of first rank. The Budapest Quartet's reading completely reveals the depths of Schubert's world and the recording maintains a just balance among the instruments. All in all, it is a completely satisfying revelation of a great masterpiece.

SCHUMANN (ROBERT)

SCHUMANN: Manfred, Op. 115—Overture (3 sides) & Entr'acte-Ranz des Vaches (Alpenkuhreigen) (1 side). Symphony Orchestra conducted by Max von Schillings. Two 12" records, Nos. D-25474/5; price \$1.50.

Schumann began the composition of his music to Byron's *Manfred* in the summer of 1848. It was a labor of love, for he admired the poet. The poem had deeply moved him, and Schumann arranged it according to his own ideas to make it suitable for dramatic presentation. The *Overture* was completed in Dresden on November 4, 1848, and the rest followed the next spring. Its first complete performance took place under Liszt's direction on June 13, 1852 at Weimar.

Byron did not intend to have *Manfred* performed on the stage, but it has been staged successfully with Schumann's music many times. The music consists of sixteen numbers. The *Overture* is characterized by a wild passionate theme portraying Manfred, the hero, and a plaintive melody representing Astarte, the heroine.

The two selections recorded here are the only ones available at the present time, and when this supply is exhausted, it is doubtful if they can be obtained again, as they have been discontinued. The orchestra plays well under the direction of Max von Schillings. The recording is by no means new, but it is still more than serviceable.

STRAUSS (JOHANN)

STRAUSS: Wiener Blut, Op. 354. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 12" record (2 sides), No. C-11579D; price \$1.05.

STRAUSS: Treasure Waltz, Op. 418 (from "Die Zigeunerbaron"). Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 12" record (2 sides), No. C-11800D; price \$1.05.

We have received a new supply of the most popular Strauss waltzes, as played by one of their most sympathetic interpreters in this country. The recordings are among the best this orchestra has done. The waltzes are played with a fine Viennese lilt, so often missing in domestic performances. Particularly fine is the interpretation of *Wiener Blut*, certainly one of Strauss' most delightful waltzes. These two records make fine summer fare.

SUPPE (FRANZ VON)

SUPPE: Morning Noon and Night in Vienna—Overture. Hastings Municipal Orchestra conducted by Basil Cameron. 10" record (2 sides), No. D-20187; price 50c.

Another item from our limited stock of discontinued Decca records is this performance of the more popular overtures of the Viennese composer, Franz von Suppé. There are more recent recordings, but the price of this 10" record will appeal to some who do not want the more polished performances of Beecham or Fiedler. The recording is more than adequate and the orchestra plays with the necessary abandon required in this overture.



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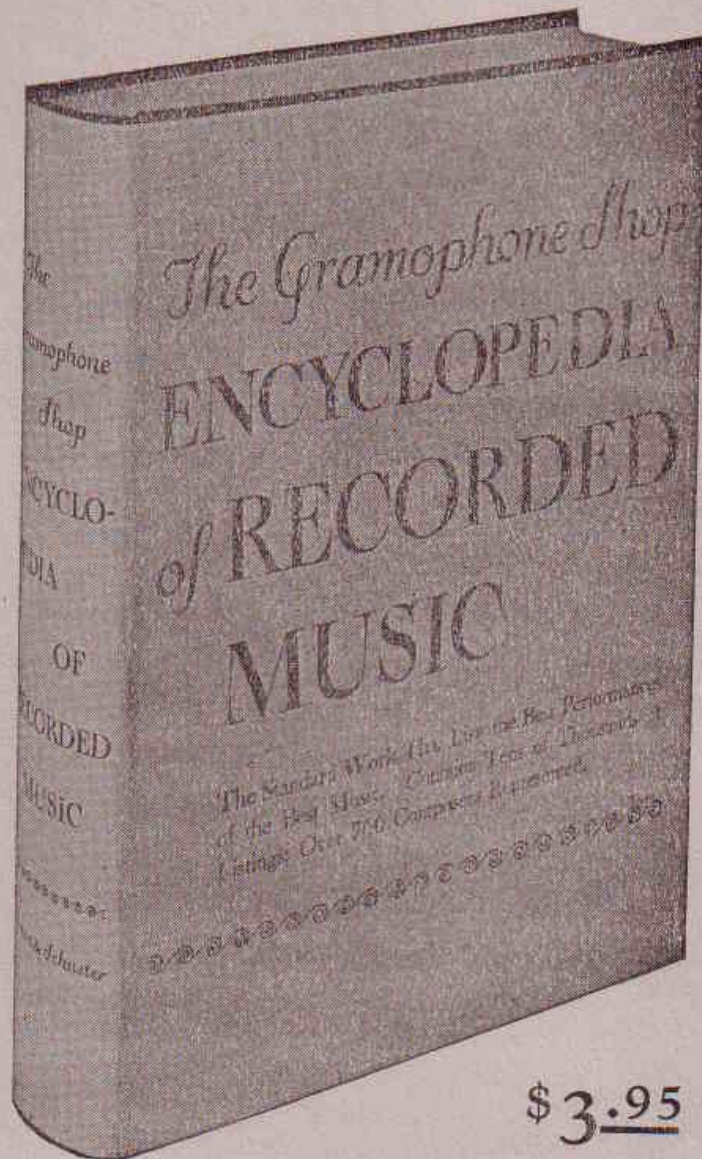
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